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ABSTRACT

A small college's communication arts curriculum, designed for students either going on to graduate school or interested in meeting more immediate vocational needs, is described in this paper. The following components of the curriculum are discussed: (1) use of field experience courses, (2) use of on-campus "practicum" courses and extra-curricular activities, (3) emphasis on basic skills development, (4) emphasis on a carefully chosen core curriculum, (5) careful tailoring of individual courses and specific programs, (6) creative use of the entire curriculum, and (7) dedication to the ideals of coaching and mentoring. The paper concludes with a statement on five things that make the curriculum work: paying attention to the needs and abilities of individual students, a clear articulation of perspectives and values, a faculty free of territorial "imperatives," innovative public presentation of the virtues of the department, and a showcasing of alumni success. The objectives, requirements, and descriptions of individual courses for majors in communication arts, telecommunication, theatre, and writing are appended. (EL)

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MAKING SILK PURSES OUT OF SOWS EARS:
AN OVERVIEW OF THE COMMUNICATION ARTS CURRICULUM AT GEORGE FOX COLLEGE

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MAKING SILK PURSES OUT OF SOWS EARS:
AN OVERVIEW OF THE COMMUNICATION ARTS CURRICULUM AT GEORGE FOX COLLEGE

Abstract

In this paper the communication arts curriculum of a small college (under 600 students) with a stable and strong major in communication arts is reviewed with an eye to its purpose of achieving a balance between vocational demands and the graduate school ideal. Seven features of the curriculum are briefly discussed, including: (1) use of **field experience** courses, (2) use of **on-campus "practicum"** courses and extra-curricular activities, (3) emphasis on **basic skills development**, (4) emphasis on a carefully chosen **core curriculum**, (5) careful **tailoring of individual courses** and specific programs, (6) creative **use of the entire curriculum**, and (7) dedication to the ideals of **coaching and mentoring**.

George Fox College is a fully-accredited small (under 600 students) liberal arts institution located in Newberg, Oregon approximately twenty miles southwest of Portland. It was established as Pacific Academy by the Society of Friends (Quakers) in 1885. In 1891 the original charter for the college was granted by the State of Oregon. The institution remains under the care and direction of the Northwest Yearly Meeting of Friends Church, with headquarters in Newberg. The mission of the college is to provide a high-quality, liberal arts educational program within the context of the historic Christian faith. The college is committed to a pluralistic philosophy of education in which society is offered a variety of educational experiences beyond the secondary level.

The academic life of the college is arranged with reference to six divisions, one of which--the Division of Communication and Literature--is home of the communication arts curriculum. The major in communication arts is served by two and a half FTE faculty members, including theatre. Related majors in the division include telecommunication (served by one FTE) and writing/literature (two FTE). The division also provides supporting courses in French and Spanish. The college does not operate as "departments" and we try our best to pull together as a division of many facets.

Despite lofty intentions, curriculum design is always a compromise between conflicting forces. In our experience, those forces include the following:

1. **Vocational demand**: Students and parents often want a major that will prepare graduates for a career. Yet the instructors' interests and limited resources of time and money often work against such a program in a small, liberal arts college.
2. **The graduate school ideal**: As scholar/teachers, communication arts professors wish to pursue their own academic interests and turn out graduate student types who go on for Ph.D.'s at the best institutions. Yet limited resources and marketing problems inhibit such a development.

Happily, in our case, these conflicting pressures have helped propel our program in the direction it should have taken all along, that of encouraging liberal learning that will fit the student primarily for life, and secondarily for career or graduate school.

There are several components of the George Fox College curriculum in communication arts that enable it to be both vocationally and academically viable while attempting to achieve the liberal arts ideal. These components, with an explanation of their place in the curriculum, are listed below:

1. **Field experience:** Each student is required to take three semester hours of field experience (also known as "Internship") and may take up to 9 hours in the major. We believe that this practical element is crucial to meeting the demand for vocational training. Field experience gets the students onto the career path and causes them to sense that they are going someplace. We encourage students to plan their off-campus experience during their junior year or the summer between junior and senior years. In this way there is better integration of "real life" problems and experiences into the senior level core courses. Over the years we have developed a variety of communication-related placements and new ones are continually developed to add to the pool.

2. **On-campus practicum courses and extra curricular activities:** We include a "workshop" course in the curriculum [Professional Communication Activities] in which students may develop their own real world projects. Sometimes this involves working for campus publications, a student radio station, or various campus departments such as admissions or public relations. We also stress the career value of extracurricular activies. For example, we point out that house management for theatre productions leads naturally to special event management in public realtions. We have not yet felt the need to develop a forensics program, preferring instead to substitute for this popular activity on other campuses emphasis on field experience and on-campus practicum courses. Practicum experiences occur at all levels of the curriculum, but we encourage students to develop a practicum project during the first two years followed by another one in their last two years.

3. **Emphasis on basic skills development:** A small department cannot do everything. We try to build the curriculum so that the basic skills necessary in all communication careers are included. That means emphasizing writing, speaking, and visual arts competencies, together with planning and evaluation skills. Specific courses are offered in each area, either by our division or another. We bring in outside speakers to reinforce this emphasis on the basics. One member of an advertising agency, for example, emphasizing the research skills necessary in his business, recently told a class, "We all have our library cards!" We arrempt to avoid the cant of "competencies" so popular in Oregon educational circles, while at the same time providing the emphasis on necessary skills which has characterized the speech curriculum through the years. We believe it is possible to emphasize skills without joining the move toward educational reductivism.

4. **A carefully chosen core:** Each "track" within the major has a required core which includes a communication theory course, a rhetorical criticism course, and a communication in social context course. This is our prime vehicle for maintaining the integrity of a liberal arts program. It is also a key element in graduate student preparation. No student can come through the program without having to deal with the

significant concepts in the discipline.

5. **Careful tailoring of individual courses and specific programs**: For example, the criticism course is not limited to the analysis of speeches, but also includes films and plays and other rhetorical documents. The public discourse classes are primarily speech courses, but also build a philosophy of public discussion that is applicable to public affairs programing. The communication theory course is not based on what a graduate student should know, but rather on what perspectives will help a student to continue to learn more about communication after graduation.

Specific programs have also evolved in ways that reinforce the main thrust of the major. For example, theatre at George Fox is oriented more towards human development than performance alone, with an emphasis on values and creativity. This philosophical foundation blends nicely with the interpersonal aspect of the general communication arts curriculum. The telecommunication major is production oriented, not broadcast, which dovetails nicely with the planning and critical aspects of the rest of the program.

6. **Using the entire curriculum**: Within the division, we allow quite a bit of cross over. Students in communication arts may include most writing courses in their major. Writing students take some telecommunication courses. Where possible, professors in different areas blend efforts. A communication arts professor teaches journalism. Telecommunication students take acting. We try to show students that we are all going about the same task.

Likewise, we encourage students to take courses in other areas. Depending on their interest, we emphasize psychology, business, sociology, and Christian ministries. Some courses which may count as electives in the communication arts major are taught by professors outside of the division, e.g. group dynamics [sociology] and graphic design [fine arts].

This crossover is not merely an adjustment to scarcity of resources, although it certainly serves that need. We also believe that it is an essential element in liberal learning. The student discovers that knowledge and learning are compartmentalized largely only for political or economical convenience.

7. **Coaching and mentoring**: The instructors make the curriculum work. With limited course offerings in the face of a multi-faceted, wide-open discipline, the needs of students are best met through individual attention and a great deal of inventiveness. Workshop and field experience courses provide extensive opportunities for close counseling that give vocational guidance (on-site visits by the field experience instructors also keep them up to date on what is happening in the "real world"). We work with "elite" students in a similar manner. They are encouraged privately to submit papers to conventions that accept student papers. We also create teaching opportunities for upper division students with graduate

school potential. We have four recent graduates now earning their way as teaching assistants in masters and doctoral programs, all of whom were formerly our own teaching assistants.

In sum, probably five things make the program work. **First**, careful attention to the needs and abilities of individual students--which may be possible only at the "small, small college." **Second**, a clear articulation of perspective and values. The students must know that we know what we are trying to do and believe in it. **Third**, a faculty remarkably free from the attitude occasioned by "territorial imperatives." We happily work alongside literature, writing, theatre and television "types." **Fourth**, an innovative and witty public presentation of our virtues as a division. We are continually conscious of our need to be articulate, witty, informative, and authentic in every aspect of our program from the divisional newsletter, which appears twice a year, to our catalog copy (a duplicate of which is attached). **Finally**, the careful showcasing of alumni success. Students gain confidence in the program when they see its products.

DIVISION OF COMMUNICATION AND LITERATURE

OFFERINGS AND OBJECTIVES

This division offers majors in communication arts, language arts education, telecommunication, and writing/literature; and minors in public communication, literature, romance languages, theatre, and television production. Requirements for a minor may be obtained from the Registrar's Office.

The Division of Communication and Literature is concerned particularly with the arts and letters that investigate, practice, and celebrate the central place of symbols in the human experience. The division's offerings focus on various contexts in which man's role as symbol user is predominant: literature, language, theatre, speech communication, mass communication, and writing. Infusing the division's approach to the language arts is a commitment to discover and apply the values of Christian revelation.

Basic objectives of the division are:

1. To help students understand the process of communication as it occurs in intrapersonal, interpersonal, and public settings.
2. To provide structured opportunities for students to practice and develop oral, written, and nonverbal communication skills.
3. To introduce students to the philosophical, sociological, aesthetic, and ethical implications of traditional and modern media of communication.
4. To acquaint students with the language, attitudes, and ideas of other cultures.
5. To focus student attention on the intellectual, emotional, and aesthetic understanding and appreciation of literature in a variety of genres, over a broad expanse of time, and reflecting a spectrum of literate thought.
6. To prepare students for employment or graduate study in fields where knowledge and skills in communication and literary study are requisite: e.g., teaching, writing, editing, publishing, library science, clergy, law, theatre arts, broadcasting, politics, and numerous other professions.

COMMUNICATION ARTS (B.A. Degree)

MAJOR REQUIREMENTS

Communication Arts features an interdisciplinary approach to communication that integrates the interests of speech communication, drama, journalism, and media with a common core of courses in communication and rhetorical theory.

Thirty-six semester hours (not including courses fulfilling a general education requirement) distributed as follows:

Performance core (required): WRI 230 Introduction to Journalism, COM 200 Strategic Approaches to Communication, and COM 210 Interpersonal Communication.

Theory core (required): COM 300 Theoretical Approaches to Communication, COM 401 Critical Approaches to Communication, and COM 402 Seminar in Communication.

Practicum (required): Choose six hours from COM 305/405 Professional Communication Activities, COM 275/475 Field Experience (at least three hours), and/or THE 125/325 Theatre Laboratory (not more than two hours).

Electives: Choose 12 additional hours from Communication Arts, Telecommunication, Theatre, and/or Writing. Not more than three hours should be in practicum courses. (Students should choose their electives under the guidance of their advisor.)

COM 100 THE PUBLIC SELF: INTRODUCTION TO RHETORICAL COMMUNICATION

3 hours. An introduction to oral communication in semi-formal and formal settings. Emphasis is on public speaking as a vehicle for responsible personal development and social influence. Students will prepare and give several speeches.

COM 130 THE MOVING IMAGE: UNDERSTANDING FILM AND TELEVISION

3 hours. Historical, analytical, and critical examination of the development of cinema and television. Attention given to film theories and terminology applied to historical and contemporary examples.

COM 200 GETTING THROUGH: STRATEGIC APPROACHES TO COMMUNICATION

3 hours. A presentation of key communication principles as they are reflected in typical organizational communication contexts. Focus on developing a planning sequence that will function as a practical guide for designing, executing, and evaluating communication events. Students will be expected to develop a "real world" communication event, e.g., publicity campaign, speech, newsletter, etc. Prerequisite: COM 100.

COM 210 BRIDGES, NOT WALLS: INTERPERSONAL COMMUNICATION

3 hours. Theoretical and reflective study and guided experience in dyadic and small group communication with attention given to intrapersonal communication, listening behavior, nonverbal communication, and conflict resolution. Prerequisite: COM 100.

COM 275/475 THE REAL WORLD: FIELD EXPERIENCE

1-10 hours. Experience in supervised field situations, generally off campus, involving extensive communication activity.

Admission to course and amount of credit determined by the faculty supervisor.

COM 285/485 RUNNING IT UP THE FLAGPOLE: SELECTED TOPICS

3 hours. A variety of topics may be offered that reflect the interests of faculty, visiting professors, and students. Permission of the instructor required for upper division credit.

COM 300 PUZZLES AND PARADIGMS: THEORETICAL APPROACHES TO COMMUNICATION

3 hours. A study of the major sources of communication theory (e.g., classical theory, humanistic psychology, symbolic interactionism, information theory, information processing) together with specific contemporary exemplifications of each approach. Special focus on the nature and progress of scientific inquiry in communication theory. Prerequisite: Six hours of COM or THE courses, including COM 100.

COM 305/405 PORTFOLIO BUILDING: PROFESSIONAL COMMUNICATION ACTIVITIES

1-3 hours. Offered each term. A workshop course structured to give students experience in "real world" communication events. Students devise their own projects under the guidance of the instructor. Most projects require a planning paper, an evaluation paper and report, and regular consultation with the instructor. May be repeated for a maximum of eight hours total. Prerequisite: COM 200 and permission of the instructor.

COM 310 SPEAKING PEACE: CONFLICT RESOLUTION

3 hours. Offered 1986-87. A study of communication principles found useful in managing conflict productively. Focus given to conflict occurring in institutional and organizational settings between individuals and groups, but attention also given to conflict in interpersonal, national, and international settings.

COM 330 HUNGRY EYES AND THIRSTY EARS: STUDIES IN MASS MEDIA AND POPULAR CULTURE

3 hours. Survey of the historical development of newspapers, magazines, broadcast media, and cinema. Analysis of the role(s) of mass media in shaping and altering opinion and values in contemporary culture.

COM 340 A WORLD OF SIGNS: GENERAL AND CULTURAL LINGUISTICS

3 hours. Offered 1987-88. A study of the nature of verbal symbols as they function in communication. The course will include phonetic transcription, semantics, modern grammatical theories, history of the English language, and modern English dialects.

COM 350 EXTENSIONS OF MAN: AUDIOVISUAL TECHNOLOGY

2 hours. A practical course that trains students to select, produce, and use instructional media to implement learning and effective communication. Attention given to such media as overhead transparencies, film, filmstrips, slides and multi-images, and computers. Students attend a two-hour class session each week, as well as lab sessions. Each student presents a major project at the end of the semester. Identical to EDU 350 and CHM 350.

COM 401 THE MANY-WINDOWED HOUSE: CRITICAL APPROACHES TO COMMUNICATION

3 hours. Methods of rhetorical criticism as applied to public communication of the past and present including, but not limited to, speeches, broadcasts, films, and campaigns. Analysis of current trends in rhetorical criticism. Prerequisite: COM 300 or permission of the instructor.

COM 402 WHAT'S NEW: SEMINAR IN COMMUNICATION

3 hours. A capstone course in communication study that addresses current issues and publications in the discipline broadly construed, considers the integration of Christian faith in the discipline, and prepares participants for entry into worlds of professional work or graduate study. Prerequisite: COM 401 and senior standing.

COM 495 ON YOUR OWN: INDIVIDUAL RESEARCH

1-3 hours. Individualized study related to the student's needs and interests. Open to exceptional students at the discretion of a faculty member.

TELECOMMUNICATION (B.A. Degree)

MAJOR REQUIREMENTS

The Telecommunication major is a production-oriented major with extensive electives that allow the student to design a program that fits needs or interests. The major consists of 39 semester hours (not counting any courses taken to meet general education requirements), distributed as follows:

Production core (required): TEL 230 Introduction to Television Production, TEL 260 Television and Film Scriptwriting, TEL 350 Editing for Television, TEL 430 Producing and Directing for Television, and THE 120 Introduction to Acting or THE 220 The Oral Interpretation of Literature.

Theory core (required): COM 130 Understanding Film and Television, COM 300 Theoretical Approaches to Communication, and COM 330 Mass Media and Popular Culture.

Electives: Thirteen hours from approved Telecommunication, Communication Arts, Writing, and Literature courses chosen under the guidance of the student's advisor.

TEL 230 BEHIND THE GLOWING EYE: INTRODUCTION TO TELEVISION PRODUCTION

3 hours. An introduction to the language and the technical, creative, and aesthetic elements of the television production process. Course includes basic lighting, sound, camera, design, producing and directing through supervised laboratory experiences.

TEL 240 SHADOWS AND ECHOES: SIGHT AND SOUND

3 hours. Theory and practice in dealing with the visual and aural elements of video production. Lighting, set design, acoustics, microphones and sound recording are covered.

TEL 260 THE ELECTRONIC PEN: TELEVISION AND FILM SCRIPTWRITING

3 hours. Identical to WRI 260. Prerequisite: WRI 110.

TEL 285/485 PREVIEWS AND PREMIERES: SELECTED TOPICS

1-3 hours. Special courses offered occasionally that reflect the interests of faculty, visiting professors, and students or that relate to contemporary issues in television or film media. Permission of instructor is required for upper division credit.

TEL 330 ON LOCATION: ELECTRONIC FIELD PRODUCTION

2 hours. An emphasis on single camera, film-style shooting of interviews, feature stories and documentaries. Prerequisite: TEL 230.

TEL 340 CRT ART: VIDEO OPERATIONS

2 hours. Offered 1986-87. A study of video system components, their operation and interrelationships. Includes study of the video camera, recording systems, waveform monitors, and signal processing equipment. Prerequisite: TEL 230.

TEL 350 IMAGE BUILDING: EDITING FOR TELEVISION

2 hours. Theory and practice in editing the moving image. Analysis of Hollywood and avant garde styles of editing is followed by practice exercises illustrating each concept. Prerequisite: COM 130, TEL 230.

TEL 355 SPORTS TIME: BRUIN CABLE NETWORK (BCN) WORKSHOP

1 hour. Course involves the planning, production and color/play-by-play announcing of selected GFC home basketball games. Games are shown on local cable channel. May be repeated once for credit. Prerequisite: permission of instructor

TEL 360 SCREENPLAY AND VÉRITÉ: SCREENWRITING

2 hours. Offered 1987-88. Identical to WRI 360. Prerequisite: TEL 260.

TEL 430 THAT'S A WRAP! PRODUCING AND DIRECTING FOR TELEVISION

3 hours. An advanced course in television directing and producing from program conceptualization to evaluation of the finished program. Concentration on the principles and aptitudes of planning and picturization of script material, culminating in the production of a short television program. Prerequisites: TEL 260, TEL 350, and permission of the instructor.

TEL 475 STEPPING OUT: FIELD EXPERIENCE

3-10 hours. An internship experience designed to give students an opportunity to practice television techniques and principles in an off-campus, professional setting. Students choose from a variety of options: cable, broadcast, corporate, medical or commercial video facilities based on the student's abilities, goals and interests. Elective credit may be earned at the discretion of the department and the chairman of the division, three hours of which may apply to the Telecommunication major. Students must have instructor's permission to register for the course.

TEL 495 FREE-LANCING: INDEPENDENT STUDY

1-3 hours. Individual study in an area of special interest to the student. Offered to exceptional students at the discretion of a faculty member.

THEATRE

Theatre at George Fox is not simply a performing art but rather is viewed as a form of communication with significant intellectual, social, moral, and spiritual value for both participant and audience. Therefore a student interested in pursuing theatre should take a Communication Arts major with a theatre emphasis.

This major consists of 36 semester hours, not including courses taken to meet general education requirements, distributed according to the following pattern:

Performance core courses (required): THE 120 Introduction to Acting, THE 160 Improvisational Theatre Workshop, THE 220 The Oral Interpretation of Literature, and THE 320 Advanced Approaches to Acting.

Theory core courses (required): THE 250 Understanding Drama, COM 300 Theoretical Approaches to Communication, THE 340 Developmental Theatre, COM 401 Critical Approaches to Communication, and COM 402 Seminar in Communication.

Practicum (required): Six hours from THE 125/325 Theatre Laboratory, THE 165/365 Inter-Mission, or THE 285/685 Field Experience.

Electives: Four units chosen from the theatre curriculum, or approved courses from Communication Arts or Literature, no more than two of which may be in practicum courses.

THE 120 THE MAGIC IF: AN INTRODUCTION TO ACTING

3 hours. Offered 1987-88. Study of basic principles of acting, including survey of acting theories, performance of scenes, and critical observation and analysis of productions.

THE 125/325A,B,C ONSTAGE, BACKSTAGE: THEATRE LABORATORY

1-2 hours. The practical application of theatre techniques in connection with dramatic productions. Open to any student taking part in a production. "A" denotes acting, "B" directing, "C" technical options. May be repeated for a maximum of eight hours total.

THE 160/360 THE ACTOR AS PLAYWRIGHT: IMPROVISATIONAL THEATRE WORKSHOP

2 hours. Focus on development of improvisational skills through structured and directed psychological, physical, and social exercises. May be repeated once for credit.

THE 165/365 INTER-MISSION: DRAMA TOURING TROUPE

1 hour each semester. Participation in theatre's traveling ensemble. Entrance to the course by audition and invitation. Students must remain with the troupe the entire year. May be repeated to a maximum of three hours credit.

THE 220 WORD-STITCHING: THE ORAL INTERPRETATION OF LITERATURE

3 hours. Introduction to the aesthetic bases of speech communication through the analysis and performance of various genres of literature. Attention given to performance of biblical literature, literature of diverse cultures, and the arts of storytelling.

THE 250 THE PLAY'S THE THING: UNDERSTANDING DRAMA

3 hours. Offered 1986-87. Identical to LIT 250.

THE 275/475 BREAK A LEG: FIELD EXPERIENCE

1-10 hours. Offered summers or May Term only. Supervised experience with off-campus professional, community, church, camp, etc., theatre productions or drama programs. The experience may include acting, directing, technical production, publicity, management, therapy, or any combination thereof. Enrollment by permission of the professor.

THE 285/685 ROAD SHOWS: SPECIAL TOPICS

3 hours. Special courses offered occasionally to meet the needs and interests of students, professors, and visiting professors. Characteristically offered as part of May Term.

THE 320 DEEPER WELLS: ADVANCED APPROACHES TO ACTING

3 hours. Offered 1986-87. Problems of characterization, styles, and characteristics of acting in various dramatic media; emphasis on improvisations, instruction in movement and timing, presentation of scenes of various types. The course requires additional outside-of-class time for rehearsal and performance of selected plays. Prerequisite: COM 120 or permission of the instructor.

THE 340 THEATRE AS MINISTRY: DEVELOPMENTAL THEATRE

3 hours. Offered 1987-88. A consideration of theatre skills as tools for meeting human needs in essentially non-theatrical environments. Focus on drama as a service medium rather than as strictly an entertainment vehicle.

THE 495 ENCORE PERFORMANCE: INDIVIDUAL RESEARCH IN THE THEATRE

1-3 hours. Open to exceptional students who want to explore a specific area in greater depth. Entrance at the discretion of a faculty member.

WRITING

WRI 95 WRITING RIGHT: ENGLISH SKILLS

1-3 hours credit. Offered fall semester as a regular class and other times as individualized study. Focuses on spelling, reading, composition and research skills necessary for effective college learning.

WRI 110 WRITING AS THINKING: THE EFFECTIVE WRITER

3 hours. A course concentrating on expository writing, with an introduction to basic research methods. Technical and argumentative writing are also introduced.

WRI 220 THE VOCATIONAL PEN: BUSINESS WRITING

3 hours. Offered 1987-88. A course in basic business English: resumé writing, letters of application, business letters, research reporting, and related written communication. Prerequisite: WRI 110.

WRI 230 THE FOURTH ESTATE: AN INTRODUCTION TO JOURNALISM

3 hours. A course designed to give fundamental knowledge and experience in reporting, writing, and editing news for the print media. Prerequisite: WRI 110.

WRI 240 THE PERSONAL PEN: BIOGRAPHY AND AUTOBIOGRAPHY

3 hours. Offered 1986-87. An approach to writing using personal experience to explore events, places, and people through recollections, interviews, diaries, journals, and the personal essay. Selected writers, ancient to contemporary, are studied as representative models of form within the genre. Prerequisite: WRI 110.

WRI 260 THE ELECTRONIC PEN: TELEVISION AND FILM SCRIPTWRITING

3 hours. An introduction to the various processes, techniques, styles, and forms of television and film scriptwriting. Conceptualization, visualization, interviewing, outline, storyboarding and treatments are covered. Students will write several short scripts as part of the course. Identical to TEL 260. Prerequisite: WRI 110.

WRI 285/485 SPECIAL FEATURES: SPECIAL TOPICS

3 hours. Occasional special courses chosen to fit the needs and interests of faculty, visiting professors, and students.

WRI 310 POLISHED PROSE: ADVANCED WRITING TECHNIQUES

3 hours. Offered 1987-88. A course in stylistic analysis designed to sharpen writing skills and analytical abilities. Expository writing provides the major focus, but opportunities for narrative, descriptive, and persuasive writing are also included. Throughout the course, the emphasis will be on the rhetorical "why" behind stylistic choices. Prerequisite: WRI 110.

WRI 330 THE COMMITTED PEN: WRITING FOR PUBLICATION

3 hours. Offered 1986-87. A workshop approach to the writing of nonfiction articles and other shorter forms for periodical magazines. Student-produced material will be submitted to various magazines as part of course expectations. Special attention will be given to Christian periodical markets. Prerequisite: WRI 110.

WRI 350 THE MIND'S EYE: CREATIVE WRITING

3 hours. Offered 1987-88. A workshop approach to the writing of imaginative literature including poetry, fiction, and drama. Students will write and prepare for publication original works in two areas. Prerequisite: WRI 110.

WRI 360 SCREENPLAY AND VÉRITÉ: SCREENWRITING

2 hours. Offered 1986-87. An advanced course in writing for television and film. Workshop approach covers original dramatic writing, adaptation, docudrama, and documentary styles, techniques, and forms. Students write a short screenplay or a series of informational programs. Identical to TEL 360. Prerequisite: WRI 260.

WRI 475 WRITE OF PASSAGE: FIELD EXPERIENCE

1-10 hours. An opportunity for writing students to apply their skills in a practical arena for businesses, organizations, and groups. Special attention given to preparing a portfolio and resumé. By permission of the writing faculty.

WRI 495 GOING TO THE WELL: INDIVIDUAL RESEARCH

1-3 hours. Individualized study related to the student's needs and interests. Open to exceptional students at the discretion of the faculty.